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**AMBEROL CONCERT RECORDS**  
28014 Vito ..... Paulo Gruppe  
28015 Coppelia—Entr' Acte and Waltz, Armand Vecsey and Orchestra  
28016 Old Folks at Home ..... Margaret Keyes

**AMBEROL RECORDS**  
987 A Songologue—Winter Garden ..... Stella Mayhew  
988 Mary Was My Mother's Name ..... Joseph A. Phillips  
989 That College Rag ..... Walter Van Brunt and Chorus  
990 I Want Some One to Care for Me ..... Lottie Gilson  
991 You've Got Me Hypnotized ..... Ada Jones and Billy Murray  
992 Take Me Back to the Garden of Love, Reed Miller  
993 (a) Three Little Owls and the Naughty Little Mice  
(b) I'm Old But I'm Awfully Tough ..... Cal Stewart  
994 The Passing Caravan Patrol, New York Military Band  
995 My Lou—Winter Garden ..... Stella Mayhew and Billie Taylor  
996 That Coontown Quartet ..... Premier Quartet  
997 Your Own Dear Kiss ..... Elizabeth Spencer  
998 When I Was Twenty-One, and You Were Sweet Sixteen ..... Joseph A. Phillips and Chorus

999 Peggy Gray ..... Manuel Romain  
1000 Good Night, Mr. Moon ..... Campbell and Gillette  
1001 That Hypnotizing Man ..... Premier Quartet  
1002 Alexander's Ragtime Band Medley, Fred Van Epps  
1003 Cujus Animam—Stabat Mater, Charles W. Harrison  
1004 Rockin' in de Win' ..... Bessie Volckmann  
1005 Are You Going to Dance?—The Count of Luxembourg ..... Elizabeth Spencer and Irving Gillette  
1006 Old Folks at Home, with Variations, Andre Benoit  
1007 One Fine Day—Madame Butterfly, Agnes Kimball  
1008 Let Joyous Peace Reign Everywhere ..... Anthony and Harrison  
1009 Count of Luxembourg—Waltzes, Amer. Stan. Orch.  
1010 God is Love, His Mercy Brightens ..... Agnes Miller, Reed Miller and Frank Croton  
1011 Happy Days ..... Venetian Instrumental Trio

**STANDARD RECORDS**  
10551 Spanish Dance—Suite "Bal Costume," U. S. Marine Band  
10552 Pickaninny's Lullaby ..... Elsie Baker  
10553 I Want "a Regular Pal" for a "Gal," Walter Van Brunt  
10554 'Lizabeth Ann ..... Campbell and Gillette  
10555 Scotch Country Dances ..... National Military Band  
Edison Phonographs \$15 to \$200  
Standard Records ..... 35  
Amberol Records (twice as long) 50  
Amberol Concert Records ..... 75  
Grand Opera Records 75 to \$2.00  
Thomas A. Edison  
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## PLAIN PEOPLE AND ROMANCE

FOR the most part, our next SUNDAY MAGAZINE is about plain people, everyday, familiar sort of folk, whom we are inclined to consider commonplace, because we don't understand them. It is one of the missions of writers to tell us about them, the remarkable, the interesting, the romance, that we can't see for ourselves. And sometimes, when it is revealed to us truthfully, we can't accept it. We call it make-believe.

If it happens that you are familiar with the theater usher, there is hardly a chance that you would consider him worth writing an article about; but when you read this article by **George Jean Nathan** it will swiftly be decided that either you have not the faintest notion of what a theater usher really is, apart from his function of conveying coupon holders to their seats, or that the author has a luxuriant and humorous imagination.

The cabalistic title, **S-101 E-5 H-4 U-112 R-7**, is bound to attract your attention. Anything that looks like a cipher and suggests mystery is bound to do that. You will want to know what these letters and figures mean, even after having read this preliminary notice, and, if you start the article, you will read it from the very beginning to the end and have a fine time.

The viewpoint of the usher will make you open your eyes wide; it will seem as original as it is unexpected. He has a clear, if not wholly complimentary, opinion of individuals who make up the audience and the audience as a whole. He has definite views about plays and players, which he presents as authoritative. He regards himself as something of an expert. Most persons believe that proximity rather than exact knowledge qualifies them as experts.

**THE TURNING POINT**, by **Will N. Harben**, the author of "Pole Baker," "Abner Daniel," "The Georgians," and other tales that have won wide popularity, sticks pretty close to plain people. He has no difficulty in finding romance and something better than romance in their lives. The power of this story is not in the dramatic way old Mrs. Tingley defies the outlaws, although that may thrill, but in the spirit permeating the whole tale, making it ring true amid the glamour of romance.

**TORCHY** surely belongs to the plain people; but no one would ever accuse him of being commonplace. And there's excitement and romance enough in his life, even if he is officially working in the lowly station of an office boy. **TORCHY CATCHES A SIGNAL** is one of the merriest of the experiences of the red-headed one. It starts with a pained confession on Torch's part; but he shows you exactly how Lola, the poetess, rushed him in the offices of the Corrugated Trust and made him take her to the office of Mr. Robert without any warning whatever. But, of course, Torch gets even in his own original way.

**THE MATCH**, by **Stirling McEnery Stuart**, doesn't seem to be about plain people, if one happens to be less fortunately situated than these young folk who came so near to missing the finest thing in the world. But they differ only in exterior things. At heart they have those things which make plain people worth while. **Stirling McEnery Stuart** is gifted with the storytelling art, which is a fine thing, and she has a vast fund of cheerful humor, which is even better. And she knows how to present character. One can understand readily why Margaret should love the volatile Brooks, even while he exasperated her. You see, Brooks really hadn't grown up, and it took a good deal of a jolt to bring the fact home to him.

**THE LOST WORLD** isn't about plain people at all, unless plain is meant to refer merely to pulchritude. As you know, the **Sir Arthur Conan Doyle** tale is about most extraordinary and wonderful people and their adventures. In the next instalment the four manage to reach the plateau, upon which is "the lost world," and that's a highly exciting story in itself; but it serves merely as the beginning of things that move so rapidly that you are not sure whether you are grateful or resentful as each of the succeeding instalments comes to an end.

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